

Field of cultural production

Define the field

In what ways is it like or different from other concepts used in cultural analysis

Artistic and cultural productions cannot be attributed simply to the creativity of the maker

Nor to the historical moment

But must be considered at least in part, or as well in terms of the relations within a field, its structure and its historical origins. The field mediates those elements within it.

In terms of the field of avant garde film and video:

First defining the field

a. in relation to the rise of a modernist avant garde (historical project) in the various arts but film examples don't really appear until the 1920s, and by and large by artists who take up film after already working in other media.

Examples

France

US

Germany

Basic analysis

Relation to specific art movements (reels)

Relation to a short lived "avant garde" (burger

Relation to a longer patterned "moment of cubism"

Characteristics of artistic modernism:

Alternative analysis--relation of position (Unseen Cinema)

The field changes in the 1930s

Major historical events--displacement, exile,

End of WW2

US--Deren, et al Menken, Gryphon,

Development of a self conscious avant garde

Art in Cinema (museum)

Cinema 16 special screenings--an adjunct to the mainstream)

Underground cinema, New American Cinema

Canyon cinema

--includes narrative, documentary, artistic

growth of cinema clubs, special ad hoc screenings,

attempts to cross over, commercial

what is the purpose? underground as counter culture

gay, lesbian, drug and music, anti war, student movement, civil rights, foreign art film etc.

(the development of an audience which wants, seeks out, will support, this kind of production) and which gathers in a theatrical space to participate.

Development of a critical apparatus

Development of a system of distribution and exhibition

Of funding NEA, AFI, etc (build on GGuggenheim, Rockefeller, etc

Teaching positions, and related activities

Industrial base: 16mm film (for other purposes; 60s newsfilm)

Film in design schools, art schools, universities and liberal arts colleges, etc. trade schools.

Contrast--development of video art: by artists, often sculptors and performance artists
Aware of spatial and durational nature of the art they work in. often take advantage of video's portability and accessibility to repeated screening in specific locations--people drop in rather than attend

Or broadcast or special theatrical event.

70s--porn above ground

women's, gay and lesbian, other festival circuit

LA Rebellion

Ideas of narrowcasting

Creation of special indie conditions---60s, 70s. alternative and marginal circuits

Big lessons--it changes over time

Economics,

Individuals and types of individuals

Commercial potential

How can you make a living?

Not a unique or even rare object

--sell it?

--or rent it?

--sell your reputation

day job vs. art job

relation to adjacent worlds: advertising, broadcasting, etc. what do you want to do with it?

70s/80s video--possibility of unique ownership

art for artists, or at least art world people.....need to be knowledgeable to follow it